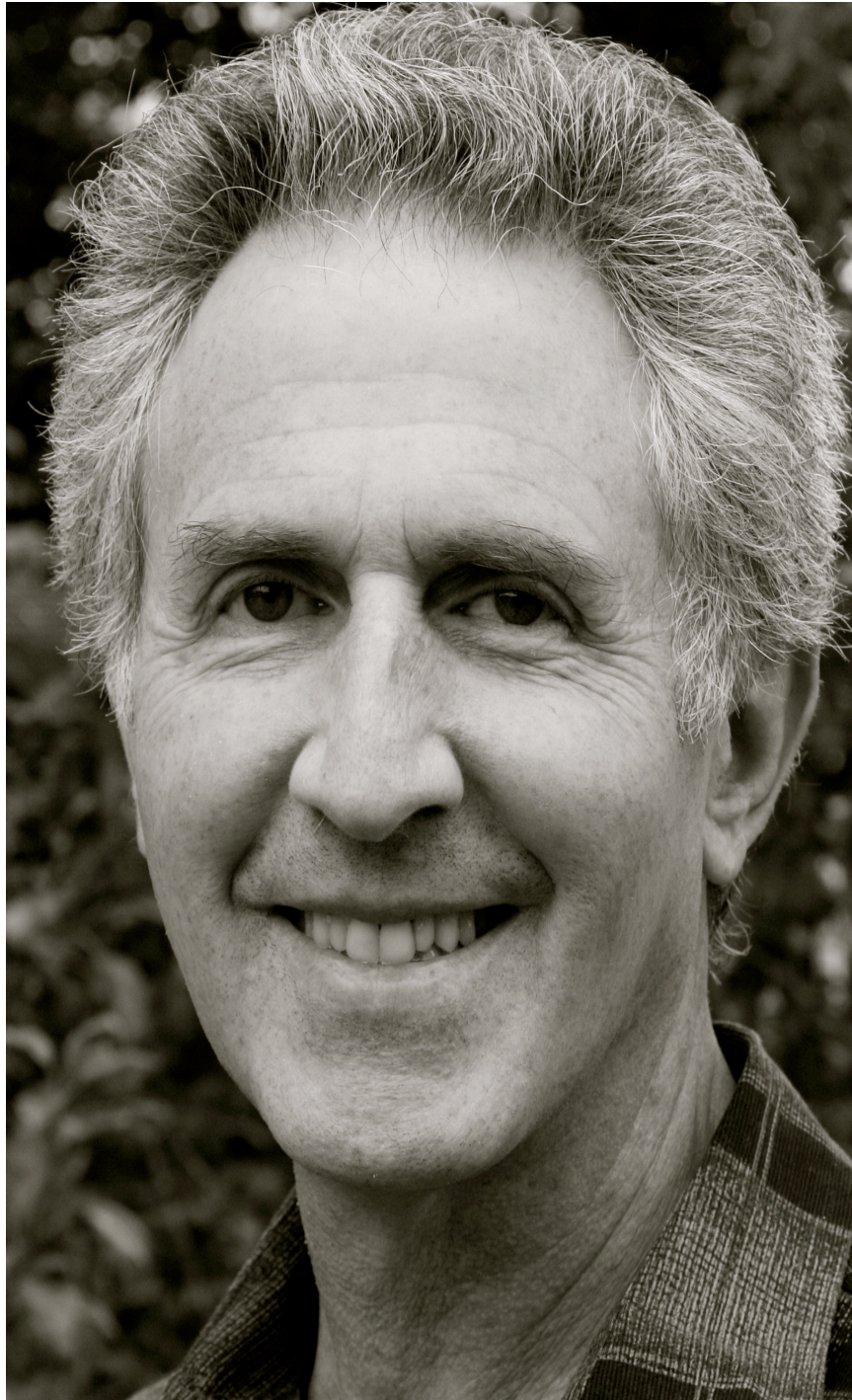




SOLO: A BOY'S JOURNEY



Study Guide

Dear Educators:

It is an honour to come and share this powerful story with you and your students. Most students who have already seen this one-man show from Grades 7 -12, and at university level, have been intrigued, surprised and engaged with **SOLO: A Boy's Journey**. This SOLO Study Guide has been developed to prepare your students for the journey they are about to embark on. Having discussions and sharing the play information beforehand will make this show much more satisfying and accessible to your students.

I understand how busy teachers are. Each page of this guide addresses issues and ideas that are not always possible to get to when you are pressed for time. *If this is the case, I suggest you at least share the SOLO show description, its characters and ideas on Pages 7-9, 13-15 with your students.*

Until we begin the journey,

Jerry Brodey

P.S. It is important for me to speak with the SOLO school liaison clarifying the simple but important logistics (see p.4)

THE "SOLO" WELCOME (Spoken by a school representative before SOLO)

We are pleased to have actor and writer Jerry Brodey present his one-man show **SOLO: A Boy's Journey**, co-created with and directed by Robert Morgan. You'll see Jerry transform himself into 4 different characters...and be the narrator too. The power of storytelling is in the mirror the storyteller holds up before us. Who are we in all that transpires on our journey?

After the play there will be Q & A and an opportunity to share some of our thinking about the themes in the play. **SOLO** is 55-minutes.

SOLO: A Boy's Journey fits into our school vision...to create equitable, safer and more respectful learning environments, understand different ways to learn and teach, aboriginal knowledge...

This play is dedicated to John Aguonie (pronounced A -GOO -NIE), Elder and Teacher from the Cockburn (pronounced CO - BURN) Island Reserve on Manitoulin Island. Jerry and John worked together in 1995 with Ontario youth on a rite of passage journey. The last time Jerry saw John was to ask him for his permission and blessing to tell this special story SOLO to young audiences some of which pertains to aboriginal culture. Jerry received his blessing before John passed away in May 2007.

Please welcome Jerry Brodey in **Solo: A Boy's Journey**.

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Email: jbrodey@primus.ca
Address: 57 Devon Road
Toronto, ON M4E 2J7

A. Preparation for the artist's arrival: The Set-Up

ANY QUESTIONS CALL JERRY BRODEY AT 416-690-8470

IMPORTANT INFORMATION

Please read carefully to ensure all requirements are met.

Educators: Please provide a second copy to the school custodian.

ARRIVAL AND SET-UP	
✓	Jerry will arrive approximately 75 minutes prior to performance time. All other activities in the area must be curtailed during this time.
✓	Please assign a staff member or be available yourself to greet Jerry when he arrives, to answer any questions he may have and to advise when all the audience is seated and the program should begin.
FACILITIES	
✓	The performance can take place in a large floor area <u>minimum 15' by 24'</u> . The performing area should be clean and clear of all equipment and any other obstructions prior to the performer's arrival.
✓	An AC outlet close to the performing area is essential.
✓	Jerry will need <u>1 senior student desk or 3' X 3' X 3'1/2" table (approx).</u> and one 'armless' chair
✓	Please have <u>bells, PA systems and air conditioning fans</u> turned off during the performance and discussion period. IMPORTANT: Please discourage both staff and students from leaving or entering the area during the program. It's highly distracting to the artist.
✓	Because of union regulations, we must ask that no tape recording (audio or video) be done unless permission is obtained from the performer beforehand.
SEATING	
	Students should be seated on the floor with enough chairs at the sides for teachers and visitors.
	The audience size for <i>Solo: A Boy's Journey</i> should not exceed 200 students . Size of audience may be negotiated depending on the situation.
PERFORMANCE LENGTH	
	The SOLO performance is approximately 55 minutes in length and an additional 10 minutes for a question-and-answer period plus the SOLO Welcome on page 3 (Total: 1 hour, 10 minutes)
AFTER THE SHOW	
	Following the performance, Jerry will need 25 minutes to pack up. No other activities should be planned in the area at this time.
IF YOUR SCHOOL IS INVOLVED IN WORKSHOP - See Page 13	
	Please designate an informal space where the workshop can take place for 1/2 day with enough chairs for all participants. All other furniture should be moved from the workshop space. Chairs should be arranged in a semi-circle with a space at the front for Jerry to sit or stand. <u>Please provide chart paper, water soluble magic markers and tape.</u>

B. Writer's Notes : Intro to Jerry Brodey and Solo

In some ways I have been writing this one-man show ever since I returned from a rite of passage journey with nine adolescent boys. In the summer of 1995 I was asked to organize and lead a wilderness trip by the Institute of Cultural Affairs and during that time I met John Aguonie, (A-GOON-IE) an elder from the Cockburn Island Reserve. In the final week of that three week rite of passage we shifted our campsite to sacred Ojibway land on Manitoulin Island where John, his wife Cari and sister, Georgina Thompson (the 1st female Chief of Sheguiandah First Nations) live. They taught us about our connection to the land, the water and the ancestors. The Medicine Wheel and the Sweat Lodge created a safe place to drop further into a soulful rite of passage.

Probably what I learned most in that challenging 3 weeks was that we - boys and men - have been trained not to take our inner emotional life too seriously. There is an abundance of emotional turmoil brewing inside us that is confusing and difficult to navigate.

Solo is sparked by this Rite of Passage journey that I wasn't altogether prepared for... and it is inspired by other influences. Some of script comes from my inspired work with Community Builders Youth Leadership (www.cbyouthleadership.org/) for over fourteen years, from the "discouraged teens" I taught at Youthdale School in Toronto in the mid-70s and, most dramatically, from my own powerful adolescent experiences. While *Solo* is the confluence of a number of different important streams in me it is clearly a melding of myth and personal story.

Solo is an exploration. I hope *Solo* will help all of us understand more about what boys live with and that their inner life needs to be encouraged. I have discovered in my work that all us - boys, girls, men and women - are capable of violence, physical and psychological. *Solo* explores the nature of violence we live with in order to bring it out in the conscious world rather than bury it. When we truly understand how it affects us deeply we may be able to make better choices.

Many of our boys live in isolation, particularly in regards to their feelings. Girls are more likely to share the difficult feelings that cause them to suffer.

(see <http://www.kidshelpphone.ca/en/express/?sec=2&sb=1>)

A rite of passage can be an amazing turning point in the lives of young people. When we take ourselves away from our "normal, everyday life" we create a place inside of us where something new can unfold. Hence, we have the opportunity to re-examine who we are and where we're going. A rite of passage can strengthen us at the core allowing us to mature emotionally, spiritually, physically and intellectually. We most definitely change but we don't always know how these journeys will ultimately affect us. It is an act of faith.

I thank Robert Morgan, friend and colleague, for helping me move through the waters of my first play and all that goes with creating a piece that is authentic. He has contributed an enormous amount of heart and soul to help us both understand the characters inside and out. I think in many ways the writing of this piece has been a rite of passage that will stay with both of us long after the words have faded from the page.

Jerry Brodey

For the last twenty 30 years Jerry Brodey has been committed to cultural enhancement of school-aged children and youth as an educator, writer, performer and workshop leader. Along with his wife Kim Brodey, they have a range of accomplishments that includes seven recordings for young people.

Jerry's songs have been recorded and played around the world. Sobonana Kusasa (Zulu for "We Will Meet Tomorrow"), Let's Help This Planet, Walking to Freedom (dedicated to Nelson Mandela) have been recorded by numerous American artists and have been used in social studies curriculum packages in Canada and the U.S.A. Kim and Jerry Brodey's 1983 recording Simple Magic received an American Library Notable Recording Award. Their video Hats On/ Hats Off, written by Kim and Jerry Brodey, produced by Whitman/Golden, won an Action For Children's Television Award for Responsible Programming in 1983. Their recordings Family Pie and Like a Ripple on the Water have also been nominated for Juno awards in 1986 and 1996.

Jerry is an actor, storyteller and writer. He has, along with his wife Kim Brodey, created five touring stage productions (three of them directed by Chalmers Award winning Playwright Robert Morgan), two video/films, numerous guest recordings, a wide range of supplementary teaching materials and many appearances on television and radio across the country.

www.kimandjerrybrodey.com

Solo: A Boy's Journey is Jerry's first play. When time permits, Jerry currently performs with his wife Kim, Let's Help This Planet, Can you Hear My Voice, Like a Ripple on the Water, Ideas that Sing through Prologue to the Performing Arts www.prologue.org and Mariposa In The Schools www.mits.on.ca

Jerry was founder, Executive Co-Director and senior trainer with Community Builders Youth Leadership, a non-profit charitable organization that develops youth leadership in the areas of non-violence and equity. They currently run their programs in Sudbury, Espanola, Brantford and Jane Finch communities. Community Builders Youth Leadership have been the recipients of the 2003 Canadian Race Relations Foundation Award of Distinction.

Robert Morgan

Robert Morgan is the founding artistic director of the Children's Peace Theatre and the founding artistic co-director of Roseneath Theatre, both based in Toronto, Canada. He has written more than twenty plays and he has acted in and directed more than forty productions. He has won the Chalmers Award for outstanding play writing six times and four of his plays have won the Dora Mavor Moore award for best production. His work has received a total of ten Dora nominations and has been performed around the world.

C. Preparing Your Class

This Study Guide is intended to help make your class experience as enjoyable and memorable as possible.

- Please keep in mind that the more students are prepared prior to attending *Solo: A Boy's Journey*, the more they will benefit from the performance. An awareness of what they are about to see will provide the students with greater access to what is presented on stage.
- I will offer post-show talkback sessions to assist the follow-up process.
- Have your students *eat their snack or have their washroom break* before they come in for the show so they can be as attentive as possible

The Story and the Characters played by Jerry Brodey

Inspired by a number of true stories *Solo: A Boy's Journey* is a tale about two discouraged thirteen year-old boys, Billy and Tyler, native and non-native, who come together under troubling circumstance during a rites of passage journey in Canada's north. The journey leads the boys away from their childhood towards manhood in a wilderness that is both frightening and life changing.

Solo is filled with exciting and challenging and horrific incidents as Ben, Tyler and Billy make their way to Bear Mountain. It is on the table-top summit where they must spend 24 frightening hours alone with nothing more than a little water. As each member's truth is revealed, we see their struggles for survival and dignity.

Tyler is a 13 year old and has experienced unspeakable things in his family and has run away to the streets of Toronto to escape. He has been in trouble with the police. His violent behaviour has led him to Ben, a social worker in Toronto, for support at this time in his life. Tyler is the number one suspect in a horrific crime and is ordered by the courts to have a psychiatric assessment to determine if he is fit to go before the courts.

Ben works at an adolescent centre and wants to help Tyler whose life is spiraling out of control. Ben asks his native friend and colleague, John Whitecloud, if he could take Tyler on his wilderness "rite of passage" program that involves a Solo. Ben believes it could support and perhaps save Tyler from further destruction in the city. When Ben takes Tyler to the north for the journey with John Whitecloud, he meets Billy and finds out from John that "the original plan to take the boys has changed." We learn that Ben has problems of his own and Tyler brings out the best and worst in him.

Billy, a 13 year old Ojibway boy from Thunder Bay, Ontario leaves his mother's home under disturbing circumstances to return to the Bear Island Reserve, a place where he began his life. Before that, Billy had moved from one foster home to another. He must face a community sentencing circle on the reserve where he grew up. Back on Bear Island Reserve, John Whitecloud, arranges for him to take part in a rite of passage to Bear Mountain.

Raccoon is the masked, mischievous truth teller. He tells it like he sees it,

always willing to dig deeper to get at what is unspoken. He is relentless in his attempt to wake Ben and the boys up in his devious ways. Raccoon is funny, wise, and at times, mean spirited all rolled into one.

Themes for discussion:

Character > Rites of Passage > Peer Pressure > Belonging > Adolescence > Violence > Racism > Bullying > Stereotypes > Aboriginal Knowledge

Preparing students for Solo before the show

One way of preparing the students is to talk about rite of passage or initiation for boys and girls. Begin by reading the *Description of the Story* above. Have your students ever been initiated (religious, cultural, peer pressures)? Ask them about initiations they might have had in their lives. A rite of passage is when you have to face something that is quite difficult. Here are some examples students have shared: death of a loved one, mental illness in the family, leaving home to live with another relative at seven years old; a separation, a divorce; another mentioned a time when he burned his hand and had to stay in the hospital, scoring the championship goal. Some talked about being forced to do things in order to be part of a particular peer group. There are positive and negative ones. Have your students write them down first, share in pairs then a larger group.

The story is about two discouraged boys, Tyler and Billy, who see themselves as 'outsiders'. One question you might ask your class is: Has there ever been a time when you felt like an outsider or a time when you didn't belong. Talk about it.

Stereotypes are prominent in the play. We ALL have them. What stereotypes (generalizations, misinformation, lies) do we have of native people, young people, boys, adults for example? Stereotypes about certain groups of people, positive or negative, may or may not be true. We are challenged to distinguish what is true and what isn't, being aware that they can come out of our mouths when we least expect it. Bringing awareness to them helps us be more sensitive to the impact they might have. Note where they are in the play and discuss them as follow-up.

Language in the Play

In writing and performing the play I have tried to be sensitive to the appropriateness of language that is spoken in school and the same time "keep it real." Our character Tyler uses the putdown words like "pussface and pusshead." At times, I use some words to create a context, dramatic tension and learning around what happens to people when they get hurt and lash out. Most importantly, what is the impact when we are the brunt of it or use "putdown words" without thinking? Why do we use these kinds of words to put each other down (to control, fit in, hurt, humiliate, disrespect)?

Living with Violence

One thing we know about violence is that it affects the ways in which we learn, relate and live in the world. *Solo: A Boy's Journey* is a jumping off point to explore some of our own experiences of violence. Often our experiences of

violence at home, school and in community are the elephants in the room that we don't want to talk about. For many of us who are educators working with children and young adolescents, violence can bring up our own unresolved issues. It is tough to see our students act out violence with emotional and physical bullying or see any victimization. Perhaps we might be the brunt of abusive behaviour from our students or fellow teachers. At times we feel unprepared and powerless to deal not only with the behaviour but also with our own feelings or the feelings of victims and perpetrators. It is often helpful and powerful just to name that "violence happens in our lives" and that we are not alone with it.

Many of us just don't know what to do except to follow the protocols we've been given to deal with the violence. That can mean simply that we pass on the student or complaint to someone else and we are left with all the feelings: doubt, anger, powerlessness, guilt, blame. It's complex.

How can we nurture healthy discussions about this? Our responses to violence are very different depending on our experience of it and it has its way of defining how we deal with many situations in our lives. There are many important websites devoted to the violence and it is not my goal to reinvent the wheel. My friend and colleague, Dr. Jenny Horsman (author of *Too Scared To Learn*) works hard to help others understand the multitude of issues surrounding 'violence and learning', particularly with girls and women. However, we can also use her insights to understand boys and men www.learningandviolence.net. I encourage you to check out this site which is linked to many other valuable resources.

NOTE: I understand that discussions like this can be challenging. When I'm with groups of students I do a pre-amble that states clearly the nature of the content, difficult feelings and, most importantly, group safety are important. I use these guidelines:

KEEP THE CIRCLE SAFE (it means no putdowns: no laughing or name calling);
ATTENTIVE LISTENING (it means no interruptions); **SPEAK AND LISTEN WITH AN OPEN HEART** (no judging); **PERMISSION TO PASS.**

ACTIVITY #1: Understanding the Impact of Violence:

Using markers on a chart paper ask your students what kinds of violence have they felt, seen, heard, witnessed or perpetrated. After charting all of them. Have each student write anonymously on a small piece of paper which one is the most difficult and which is least difficult then put it into a hat. Pull one out and ask, "What impact does this violence have?" Notice what we have in common and the differences. Discuss in pairs and in larger group.

AFTER SHOW ACTIVITY SUGGESTIONS

ACTIVITY: #2 Research a "coming of age" rite of passage ceremony that is practiced by another culture. For example, a vision quest in aboriginal culture.

ACTIVITY #3: Write about one thing that you think would be really great to do but absolutely terrifying. What might you have to face to come through the experience?

ACTIVITY #4: Tell a story about yourself beginning with *"no one ever could know what it was/is like to..."*

ACTIVITY #5: Make up a mythological story where you, the main character, have to face one of the most challenging journeys of your life.

ACTIVITY #6: Choose a quote and tell who said it and what do you think they meant by it:

"...You will have everything you need on your journey. You will not be alone."

"...That's just the way they teach it. You boys, you men, you know lots of things but you don't know what to feel. So you don't feel anything, especially pain..."

"This is real. On a solo you have to ask yourself real questions..."

"...he taught me that underneath the hurt, the secrets that are buried so deep, the masks we wear, there is goodness..."

Possible follow-up journal and discussion questions

1. What did you like about the play? What was something that was hard about seeing the play?
2. What did you understand about Tyler, Billy, or Ben before and after they went on the rite of passage. Choose one character and explain?
3. What's one memorable experience in nature that you remember?
4. What would you have to face inside yourself if you were to go on a journey into the wilderness alone?
5. Can you think of a time when you went through an initiation in your life - positive or negative - that affected you? Share a story.
6. Where have you felt like an 'outsider' (for example, not belonging in your home, school, a peer group)?
7. When have you been affected by violence (at school, home, in the neighbourhood or through the media)? What was that like for you as witness, perpetrator or victim?

8. What were some examples of racism in the play (e.g. stereotypes) ? What would their impact be on Billy? Where have you heard or seen them before?
9. What's your best guess at what you think will happen to Tyler and Billy as they grow older? Why?
10. What purpose did Raccoon serve in the story?

D. Background Information

Rite of Passage Initiation

In many ways our present day Western Civilization is an exception in the history of human kind because of its lack of rites of passage for the young adolescents. Some formal rites still exist. For example, Confirmation, Bar and Bat mitzvah, graduation, driver's license and confirmation. Most young people are left to discover or make up their own challenges or rites of initiation. Historically, this is unusual because in other cultures the whole community was involved from the elders who steered the process to the very young who joined in the celebrations.

John Allan, Phd. & Pat Dyke, M.Ed
from Betwixt and Between
Transition from Childhood to Adolescence

Many of us who care about children whether we are educators, parents or teachers, we are concerned about the lack of preparation our children have for their transition into adolescence and later into young adulthood.

Not all youth are troubled by any means. All of us are concerned whenever we hear stories about youth who behave badly - their addictive problems with drugs and sex. It is difficult to turn a blind eye to violence and bullying, self destructive behavior or destruction of public property.

How do we help young people move through adolescence? Probably the best thing we can do is listen and relate as authentically as we can to help youth while they transition from one life stage to the next. Anywhere we can help facilitate a shift in personal awareness and help them internalize new positive behaviour it will serve them better. Believing in our children is the best thing we can do no matter how crazy and wild the journey seems. *Solo: A Boy's Journey* attempts to connect to young people moving through some challenging times. Nothing is more powerful than our stories. It is our stories that connect us to one another and make us human, a mirror we hold up to see ourselves more clearly.

A rite of passage can help young people through some of the confusion, isolation and disconnection that they might feel during a time of adolescence. A rite of passage, if guided by a knowledgeable person, can help them take responsibility for what is happening inside of themselves and the things around them. It certainly is helpful to support young people to mature and take themselves seriously.

Some Rites of Passage, Film and Book Links:

<http://www.amritahobbs.com/ritesofpassage/>
<http://www.menstuff.org/books/byissue/adolescence.html>
http://www.mythicarts.com/reading/reading_rituals.htm
<http://www.ritesofpassage.org/rites.htm>
<http://www.goodminds.com/>

Traditional Native Raccoon Story:

Raccoon and the Blind Men

The following tale from the Menominee Nation, located in the North Eastern United States represents the raccoon as the mischief maker, as the animal of like propensities among other tribes is the coyote.

There was a large settlement on the shores of a lake, and among its people were two very old blind men. It was decided to remove these men to the opposite side of the lake, where they might live in safety, as the settlement was exposed to the attack of enemies, when they might easily be captured and killed. So the relations of the old men got a canoe, some food, a kettle, and a bowl and started across the lake, where they built for them a wigwam in a grove some distance from the water. A line was stretched from the door of the wigwam to a post in the water, so that they would have no difficulty in helping themselves. The food and vessels were put into the wigwam, and after the relations of the old men promised them that they would call often and keep them provided with everything that was needful, they returned to their settlement.

The two old blind men now began to take care of themselves. On one day one of them would do the cooking while the other went for water, and on the next day they would change about in their work, so that their labors were evenly divided. As they knew just how much food they required for each meal, the quantity prepared was equally divided, but was eaten out of the one bowl which they had.

Here they lived in contentment for several years; but one day a Raccoon, which was following the water's edge looking for crawfish, came to the line which had been stretched from the lake to the wigwam. The Raccoon thought it rather curious to find a cord where he had never before observed one, and wondered to himself, "What is this? I think I shall follow this cord to see where it leads." So he followed the path along which the cord was stretched until he came to the wigwam. Approaching very cautiously, he went up to the entrance, where he saw the two old men asleep on the ground, their heads at the door and their feet directed toward the heap of hot coals within. The Raccoon sniffed about and soon found there was something good to eat within the wigwam; but he decided not to enter at once for fear of waking the old men; so he retired a short distance to hide himself to see what they would do. Presently the old men awoke, and one said to the other, "My friend, I am getting hungry; let us prepare some food." "Very well," replied his companion, "you go down to the lake and fetch some water while I get the fire started." The Raccoon heard this conversation, and, wishing to deceive the old man, immediately ran to the water, untied the cord from the post, and carried it to a clump of bushes, where he tied it. When the old man came along with his kettle to get water, he stumbled around the brush until he found the end of the cord, when he began to dip his kettle down upon the ground for water. Not finding any, he slowly returned and said to his companion, "We shall surely die, because the lake is dried up and the brush is grown where we used to get water. What shall we do?"

"That can not be," responded his companion, "for we have not been asleep long enough for the brush to grow upon the lake bed. Let me go out to try if I can not get some water." So taking the kettle from his friend he started off.

So soon as the first old man had returned to the wigwam, the Raccoon took the cord back and tied it where he had found it, then waited to see the result.

The second old man now came along, entered the lake, and getting his kettle full of water returned to the wigwam, saying as he entered, "My friend, you told me what was not true. There is water enough; for here, you see, I have our kettle full." The other could not understand this at all, and wondered what had caused this deception.

The Raccoon approached the wigwam to await the cooking of the food. When it was ready, the pieces of meat, for there were eight of them, were put into the bowl and the old men sat down on the ground facing each other, with the bowl between them. Each took a piece of the meat, and they began to talk of various things and were enjoying themselves.

The Raccoon now quietly removed four pieces of meat from the bowl and began to eat them, enjoying the feast even more than the old blind men. Presently one of them reached into the bowl to get another piece of meat, and finding that only two pieces remained, said, "My friend, you must be very hungry to eat so rapidly; I have had only but one piece, and there are but two pieces left."

The other replied, "I have not taken them, but suspect you have eaten them yourself," whereupon the other replied more angrily than before. Thus they argued, and the Raccoon, desiring to have more sport, tapped each of them on the face. The old men, each believing the other had struck him, began to fight, rolling over the floor of the wigwam, upsetting the bowl and the kettle, and causing the fire to be scattered. The Raccoon then took the two remaining pieces of meat and made his exit from the wigwam, laughing Ha, Ha, Ha, Ha; whereupon the old men instantly ceased their strife, for they now knew they had been deceived. The Raccoon then remarked to them, "I have played a nice trick on you; you should not find fault with each other so easily." Then the Raccoon continued his crawfish hunting along the lake shore.

What is An Elder? Elders are asked to teach others about culture, tradition, and "being a human being" based upon their experiences. This teaching is seen as essential to facilitating a strong sense of cultural identity and healing, especially in urban settings. Elders should be role models for everyone else. Elders should be teachers to the grandchildren and all young people because of their wisdom. Elders should be teachers of values important to be passed on from generation to generation. Elders are important for their symbolic connection to the past, and for their knowledge of traditional ways, teachings and stories. www.brandonu.ca/Library/CJNS/16.1/Stiegelbauer.pdf

Ancestors are not dead but merely 'living in another world'. In this way they would always be kept alive in present day realities. Moreover, the Ancestors are always the first ones called to a ceremony. Native people simply accepted that the essence of a person would remain an integral part of everyday life even though the physical body had

been returned to the Earth Mother. As one Elder put it, "The relatives were simply living elsewhere. They love a good get together".

Power Animals Many cultures believe that animals can bring us messages from the spiritual plane and can guide us during our explorations in that dimension. They can be called upon to help us. As we open ourselves to a deepened awareness of animals we become more able to appreciate how the physical and spiritual worlds are one. Working with animal energies, either directly, or through imagery and symbolism, also serves to bring us in touch with our own animal natures - an aspect of ourselves which is so often repressed.

More Aboriginal Links:

http://www.shannonthunderbird.com/symbols_and_meanings.htm

Indigenous peoples web ring

<http://www.webring.org/cgi-bin/webring?ring=indigenous;list>

The Power of Mask

"There are three masks: The one we think we are, the one we really are and the one we have in common" **Jacques Lecoq**.

The use of the mask as an element of theatre, storytelling and carnivalesque transformation is universal. Masks have been used in almost every culture and they have been constructed out of nearly every substance that humans have learned to manipulate. They are experiencing a revival in western civilization because no other inanimate object is so universally successful in riveting attention, stimulating the imagination and arousing deep emotions.

The "RACCOON" Mask-Makers

Teodoro and Esther Dragonieri are multi-disciplinary artists, mask-makers and educators, who have developed and coordinated many popular and critically acclaimed arts initiatives for museums, arts organizations, inner-city youth, developmentally challenged individuals and educational institutions including college and university programs. They have presented lectures, workshops and exhibitions across North America and Europe. They are co-founders and artistic directors of Zanni Arte, a company dedicated to promoting the use of mask in theatre and education.

WHAT IS RESTORATIVE JUSTICE?

Restorative justice is a philosophy that views harm and crime as violations of people and relationships. It is a holistic process that addresses the repercussions and obligations created by harm, with a view to putting things as right as possible. Restorative justice is best practiced when guided by restorative values and principles and when those most affected are both the focus and the directors.

When compared with our current models of punishment, whether it is in the justice system or discipline in schools, restorative justice requires a paradigm shift in thinking about reactions to harm. This becomes most apparent when we compare the values and principles of restorative justice to those of the current justice system, which emphasizes punishment and retribution. As Susan Sharpe states,

“Restorative justice is fundamentally different from retributive justice. It is justice that puts energy into the future, not into what is past. It focuses on what needs to be healed, what needs to be repaid, what needs to be learned in the wake of crime. It looks at what needs to be strengthened if such things are not to happen again.”

- Susan Sharpe, Restorative Justice: A Vision for Healing and Change, 1998

Restorative justice is a philosophy, a way of life based upon living in right relationship with one another within community. Restorative justice approaches begin with a redefinition of crime: *crime is harm done to persons*. In these approaches crime and conflict are seen, fundamentally, as violations of people and interpersonal relationships which create obligations and liabilities. It follows, therefore, that justice will seek to heal, to the greatest degree possible, people and relationships, and to fulfil the obligations which exist.

Sentencing Circles are community meetings designed to address both family and community circumstances that are underlying causes of crime. They are meant to rebuild relationships, develop rehabilitative plans, and respond to victims' needs. Circles are used for minor to serious offences depending on the community. They involve the offender(s), victim(s), the friends and families of each, community members and spiritual advisors.

From

<http://www.sfu.ca/crj/intro/rj.html>

Some Restorative Justice Links

<http://www.acjs.ca/ACJS.htm>

<http://www.restorativejustice.ca/>

E. A Follow-Up Workshop: The Stories We Carry

Number of participants: 25 plus a teacher

Duration: 3 hours (with a short break)

Space: An informal space to hold the participants in circle with 27 chairs

Materials: Paper, pencils

In this follow-up workshop to the play we explore character education through some of the stories that we carry inside us, many of which we don't share because we feel we're judged or we're afraid that we'll be judged, rejected, or that it's just not cool. Peer pressure is powerful. We have ideas and assumptions about one another - perhaps true, perhaps not. What are they?

GENERAL EDUCATIONAL & ARTISTIC GOALS:

1. Connect to the importance of our own personal stories.
2. Better understand how violence and stereotypes impact us.
3. Express and create parts of our personal story through narrative, poetry, script, song
4. Listen and learn about ourselves and others.

WORKSHOP AGENDA

- Welcome, Goals, Agenda
- Opening circle question
- Remembering Solo: our own initiations
- Understanding our stereotypes from the groups we are part of
- Who's in our community?
- Compassionate Listening
- Standing in your truth: Peer Pressure
- Theatre Game/A Song
- Getting Real: sharing our own stories
- Creative expressions
- Closing Circle question

This 3-hour workshop is based on each student's personal exploration within the context of community building activities along with some writing, drawing, and singing. Each group is always different so I always am attentive to "what will fly in the moment." The workshop is connected to a very current pedagogical relationship to equity and inclusion.

All my workshops take place in a circle, a strong symbol of earth and wholeness. The circle also makes it possible for everyone to see one another, to be in connection. Our process is active and follows on the heels of the teacher's and students' earlier discussions before and after play so there is a sense "we are going to speak of real things at this time, in other words, the stories we carry."

Teacher Response Form

Feedback from you is important for me to grow as an artist. I learn from what you share. Please take time to fill out the this form and return it to: **Jerry Brodey, 57 Devon Road, Toronto, ON M4E 2J7** or Email it to jbodey@primus.ca

1. What was your experience of Solo: A Boy's Journey (e.g. the story/script, performance, etc.) .

2. Share some of your student's responses to the story (spoken or journal entries)?

3. What makes this presentation relevant (or not) to you and the students you teach?

4. How was the "Study Guide Package" helpful in preparing your class for SOLO and discussions after the show? Do you have suggestions to make it better?